



**Arman** has been a professional photographer for over 30 years. During this time, he has done everything from teaching photography in Toulouse to being a fashion photographer in New York. A graduate of the ETPA, he has often worked in corporate and fine art photography and exhibited in prestigious locations such as the Galerie Municipale du Chateau d'Eau and Le Jardin du Luxembourg in Paris. Recently he showed his work in a group exhibition at the Paris based gallery Nicolas Flamel and a solo exhibition at the Seyhoun Art Gallery in Tehran. Although Arman has a considerable experience in portraiture and reportage photography in France and around the world, he is perhaps best known for his innovative and artistic style. Arman lives and works in Paris.

**Artist Statement:**

Arman makes an iconic use of his subject matters. He uses dark, deep backgrounds to showcase his magical flowers, leaves and trees like a master painter of the Renaissance. He expresses his admiration for the botanic world, a love affair he has had since early childhood. Using negatives, he challenges our normal perceptions. Sensual flowers, anatomically shaped leaves and Japanese trees lie on these stages, some where between the real and the surreal. With the use of unique colors that are neither sizzling nor chilled, an imaginary world blends with the real. Using contemporary botanical illustrations and poetic techniques, these photographs move us into the intimate landscape of the artist. Whether shown in a single shot or a group of images, these photographs exist beyond their medium and become part of an inner world, broadening the scope of our horizons and adjusting our perceptions and minds with their pure creativity.

Arman



*No 1 from the series: Light Flowers*

Year: 2013

Medium: Archival pigment print

Dimension: 29.52" x 19.68" Edition of 4

41.33" x 27.55" Edition of 3

59.5" x 39.37" Edition of 1

Price:\$2500 first edition, next 20% more

\$3500 first edition, next 20% more

\$5000



*No 2 from the series: Light Flowers*

Year: 2013

Medium: Archival pigment print

Dimension: 29.52" x 19.68" Edition of 4

41.33" x 27.55" Edition of 3

59.5" x 39.37" Edition of 1

Price:\$2500 first edition, next 20% more

\$3500 first edition, next 20% more

\$5000



*No 5 from the series: Light Flowers*

Year: 2013

Medium: Archival pigment print

Dimension: 29.52" x 19.68" Edition of 4

41.33" x 27.55" Edition of 3

59.5" x 39.37" Edition of 1

Price:\$2500 first edition, next 20% more

\$3500 first edition, next 20% more

\$5000



*No 15 from the series: Light Flowers*

Year: 2013

Medium: Archival pigment print

Dimension: 29.52" x 19.68" Edition of 4

41.33" x 27.55" Edition of 3

59.5" x 39.37" Edition of 1

Price:\$2500 first edition, next 20% more

\$3500 first edition, next 20% more

\$5000

## Arman



*No 3 from the series: Light Flowers*

Year: 2013

Medium: Archival pigment print

Dimension: 19.68" x 29.52" Edition of 4

27.55" x 41.33" Edition of 3

39.37" x 59.5" Edition of 1

Price: \$2500 first edition, next 20% more  
\$3500 first edition, next 20% more  
\$5000



*No 15 from the series: Dark Trees*

Year: 2016

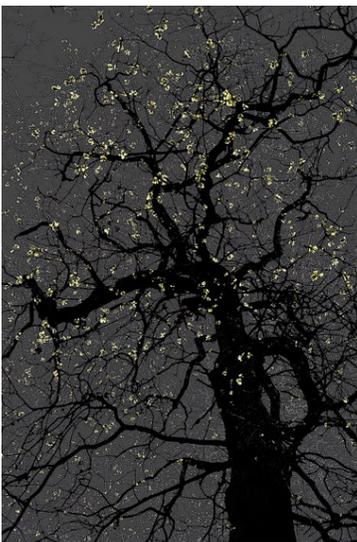
Medium: Archival pigment print

Dimension: 29.52" x 19.68" Edition of 4

41.33" x 27.55" Edition of 3

59.5" x 39.37" Edition of 1

Price: \$2500 first edition, next 20% more  
\$3500 first edition, next 20% more  
\$5000



*No 21 from the series: Dark Trees*

Year: 2016

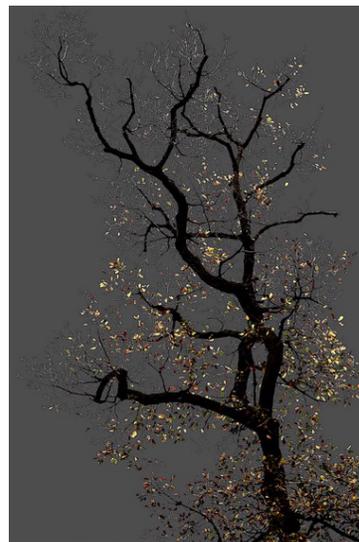
Medium: Archival pigment print

Dimension: 19.68" x 29.52" Edition of 4

27.55" x 41.33" Edition of 3

39.37" x 59.5" Edition of 1

Price: \$2500 first edition, next 20% more  
\$3500 first edition, next 20% more  
\$5000



*No 17 from the series: Dark Trees*

Year: 2015

Medium: Archival pigment print

Dimension: 19.68" x 29.52" Edition of 4

27.55" x 41.33" Edition of 3

39.37" x 59.5" Edition of 1

Price: \$2500 first edition, next 20% more  
\$3500 first edition, next 20% more  
\$5000



**Bahar Behbahani** works in painting, video, and participatory performance. Behbahani's work addresses her long-term conceptual dialogue with memory and loss, representing her chronic displacement and longing. Behbahani's recent paintings revisit her birth country's psychogeographic landscape of memory. Investigating the seductive beauty and colonialism.

Multidisciplinary artist, Behbahani was born in Tehran, Iran in 1973, and received her BA and MA in painting there as well. The artist now lives and works in Brooklyn, New York. Her work was most recently featured in the solo exhibition, *Let the Garden Eram Flourish*, curated by Ugochukwu-Smooth Nzewi, at the Hood Museum of Art at Dartmouth College, as well as in the 7th Moscow Biennale in 2017 and the 11th Shanghai Biennale in 2016. Her work has been featured in Thomas Erben Gallery, New York; the 18th Biennale of Sydney, Australia; Sharjah Biennial 10, UAE; Queens Museum, New York; The Eli and Edythe Broad Art Museum, Michigan; MACRO, Museum of Contemporary Art, Italy; Mirmara Museum, Croatia; as well as the Asia Art Biennial, Bangladesh, among others.

In 2016, Behbahani was invited by Time Equities' Art-In-Buildings Program to be an artist in residence for a full year. Behbahani has also been awarded an Art Omi International Artists Residency by The Pollock Krasner Foundation Grant in 2013 and the Art and Culture Network Program Grant from the Open Society Institute, Budapest in 2011. Behbahani's work is included in the permanent collections of the Queensland Museum, the Hood Museum of Art, and Sharjah Art Foundation, as well as numerous private collections.

Also important to her, is Behbahani's interest in contextualizing her work and the topics it explores. In conjunction with her exhibitions, and outside of them, Behbahani has been invited to speak at institutions such as the Hood Museum of Art, Hanover; John Jay College, New York; East Bay Media Center, California; Parsons School of Design, New York; St. John's University, New York; Temple University, Pennsylvania, as well as The Eli and Edythe Broad Art Museum, Michigan.

## Bahar Behbahani

### Artist statement

*Oasis, under construction* series is exploring the structure of our memories. The series examines fragmented memories from our glorious past and trying to find its own algorithm to understand the present reality. During her recent travel to Iran, Bahar Behbahani revisited ancient Persian gardens in Shiraz, the city of garden and poetry. *Oasis, under construction* is inspired by observing these ancient Persian gardens currently under construction, facing drought, and juxtaposed with tourism industry.



*Under Construction #4: From Oasis Series*

Year: 2017

Dimension: 36"x 48"

Medium: Mixed media on Canvas

Price: \$4500



*Under Construction #5: From Oasis Series*

Year: 2017

Dimension: 48"x 36"

Medium: Mixed media on Canvas

Price: \$4500



Born in Iran in 1988, **Mehdi Darvishi** is no stranger in the world of printmaking. He received his BFA in painting from the Faculty of Fine Arts at Tehran University in 2012, and since has been very active both exhibiting and participating in festivals and biennials worldwide.

Darvishi has participated in solo exhibitions in Iran, Lebanon and Serbia as well as group shows in China, Dubai, Kuwait, Mexico, Spain, and the US.

His participation in prestigious juried exhibitions, Biennials and Triennials since 2010 are extremely impressive considering his young age. They include important events such as the Print Triennial in Kochi/Japan, Falum/Cracow, Serbia, biennials in China, Italy, Iran, Portugal, Romania, and festivals in Canada, Iran, Russia and Spain.

He is the recipient of numerous awards including the Megalo Print Residency award in Canberra Australia, The Ural print in Ufa triennial Russia, honorable mention in the mini print Vancouver biennial, Canada, Second price, in the international Print festival Istanbul Turkey, honorable mention in Awagami international Print festival Japan, Grand Prize at the 9th BIECTR, Canada, and many more.

Darvishi's works are part of a major selection of international public and private collections such as Manhattan graphics center, NYC, USA, Atelier Circulaire, Montreal, Canada, Bashkir State Art University, M.V. Nestrov, Ufa, Russia, Graphic Art permanent collection of Belgrade University, Belgrade Serbia, Tama Art University Collection, Tokyo, Japan. Ekaterinburg Museum of Fine Arts, Mezzotint Collection, Ekaterinburg, Russia, and Tehran Museum of contemporary Art, Tehran, Iran. Mehdi Darvishi resides and works in Tehran, Iran.

**Mehdi Darvishi**

## **Artist Statement**

### *“UNTOUCHABLE”*

Picturing a person and depicting his or her identity has occupied the minds of numerous artists as long as we know. Today knowing a person and his or her contemporary identity, without their image on social media with its pros and cons is not possible.

With active and artisan participation of the audience and easily accessible technology I like to create artworks, which distinctly characterize our recent decade in art. In this series I have attempted to capture the complicated and opposing identities of the contemporary individual who are involved with trope.

Instructions on how to see the works:

To see these works, please set up the following adjustments on your devices and see the works through them again: With the Apple devices:

First go to Setting=> General=> Accessibility =>Display Accommodation=> Invert colors(classic invert), then, activate your cell phone's cameras.

For SAMSUNG S3 cell phones or higher models :

First go to Setting=> Accessibility=> Vision=> Color Inversion(Negative Colors), then, activate your cell phone's cameras. For other mobile brands, activate the camera, then activate camera's negative filter.

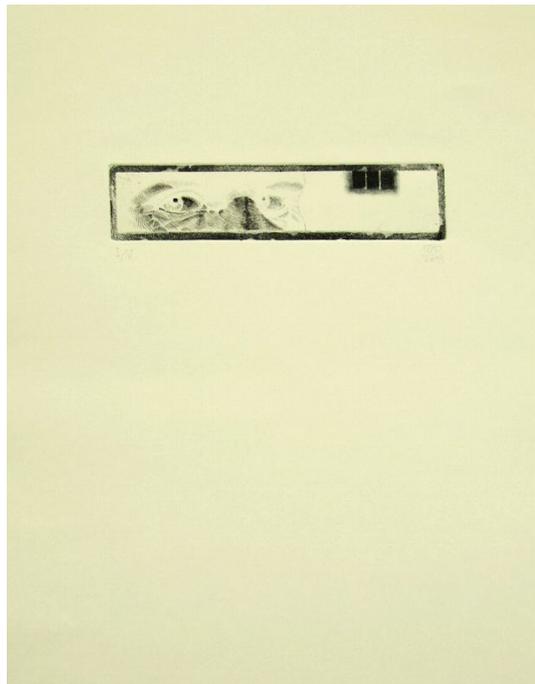
Mehdi Darvishi



*Untitled, from The Hatch Series*  
Year: 2015  
Dimension: 28"x 22"  
Medium: Intaglio  
Price: \$ 3500



*Untitled, from The Hatch Series*  
Year: 2015  
Dimension: 28"x 22"  
Medium: Intaglio  
Price: \$3500



Mehdi Darvishi



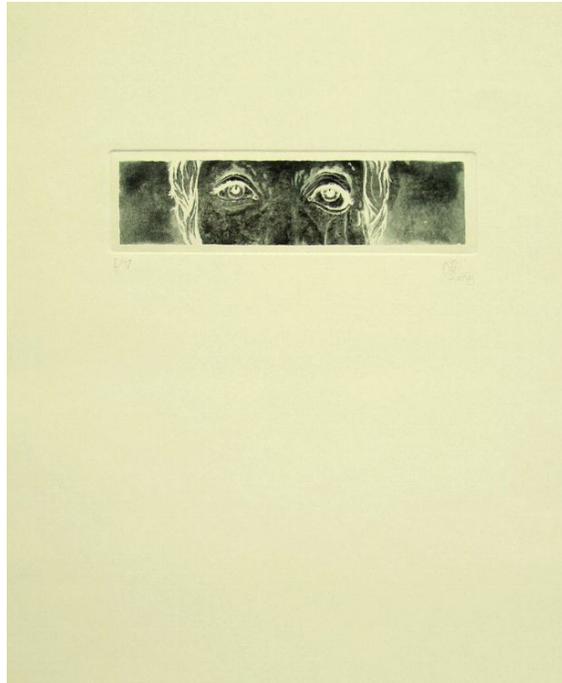
*Untitled, from The Hatch Series*

Year: 2015

Dimension: 28"x 22"

Medium: Intaglio

Price: \$3500



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Year: 2015  
Dimension: 28"x 22"  
Medium: Intaglio  
Price: \$3500



Mehdi Darvishi



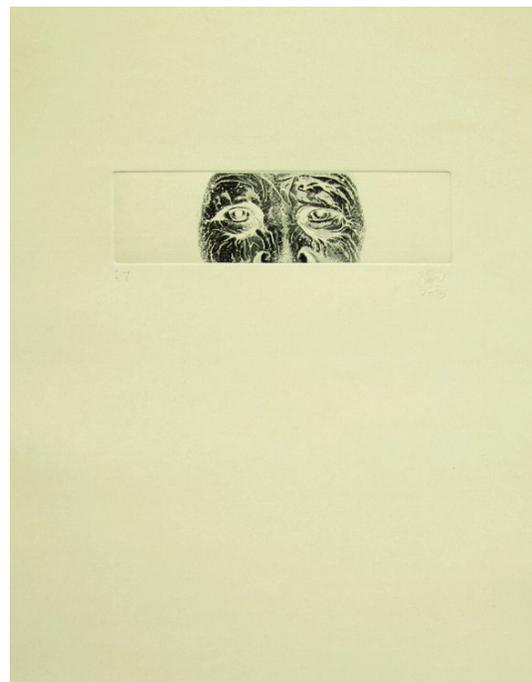
*Untitled, from The Hatch Series*

Year: 2015

Dimension: 28"x 22"

Medium: Intaglio

Price: \$3500



*Untitled, from The Hatch Series*

Year: 2015

Dimension: 28"x 22"

Medium: Intaglio

Price: \$3500



**SHIRIN EHYA** is an Iranian-American designer who was raised in Iran and the United States, between two countries during their most turbulent period in history. It is no wonder then, that Ehya Has been always interested in creating harmony and balance between two seemingly opposing extremities, both of which define her in equal measure.

The pursuit to combine elements from both cultures, influences her designs on a deep level. On one side she is constantly drawn to the understated simplicity, seen in the clean spare shapes of her designs while on the other side the intricate and poetic Persian elements naturally impact her work. Blending subtly along the lines, the shimmering, intricate mirror works are woven seamlessly into modern frames of glossy lacquered wood in her first collection Isfahan. The delicate lattice patterns she finely works side by side with her mid-century inspired furniture are the basis of her Fantasia Collection making these pieces contemporary with a traditional twist. Shirin Ehya successfully launched her first collection Isfahan during Design

Days Dubai in 2014, followed by other exciting collections exhibited worldwide.

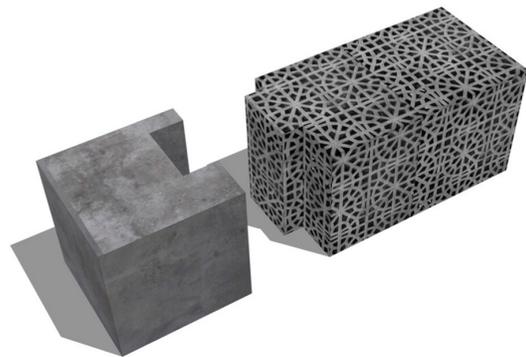
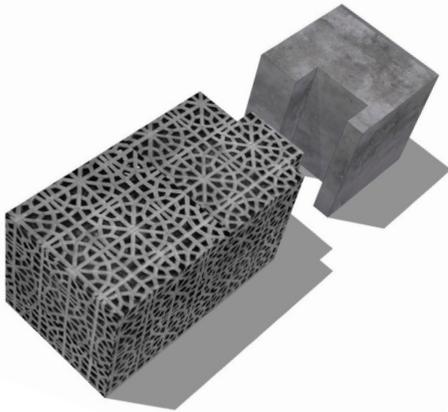
She has recently started her Interior Design firm while working on a new collection of furniture and accessory. Shirin lives and works in Los Angeles, California.

## Shirin Ehya

### Artist Statement:

It is not the same place anymore. All those old brick and mud walls and acres of residential gardens are gone forever. The sky is blue no more and the city is filled with metal and concrete. The smells are new, the tastes are odd and the colors are all faded. But despite of all the chaos and contrast, one thing is always the same, it is still "Home".

My *Tehran* collection is inspired by my home. Though it had turned into a rough and at times harsh place, it may never lose its magic. At least this is how I've chosen to see it, hoping that one day, not too far, my old memories of the real Tehran come back to life.



*Organized Chaos*, Edition : #1 out of 9

Year: 2018

Overall Measurement: 48" L x 20" W x 20" H

Material: Metal & Concrete

Price:\$5,500



*“Firouz Farman-Farmaian’s multimedia works revolve around the ideas of movement and memory as they apply to the life and consciousness of a self-identified nomad.”*

The Huffington Post

History and memory inform the work of Persian-born artist **Firouz Farman-Farmaian**, whose lifetime of living in exile in Paris, France profoundly influenced both his creative practice and individual character. “It is circumstance that ultimately shapes lives,” says the artist, whose work seeks to actively engage in a dialogue with the past. As such, his compositions possess a vivacious and spontaneous energy, as well as a deeply symbolic quality, which speaks to a multiplicity of currents in politics, art and philosophy.

Rooted in Persian lore, and focused on themes of nature, architectonics and the interplay between realism and abstraction, Farman Farmaian’s diverse body of work is united by common motifs of movement and texture. The raw and visceral emotion of his pieces is tempered by their material properties, which are strongly rooted in a resolute emphasis on craftsmanship. Each work is the result of careful contemplation of the techniques and tools that will achieve a singular aesthetic and emotional intention. These in turn are deftly combined to create a unique visual rhythm across a wide range of media, including painting, sculpture, film and music.

Lives and works in Marbella, Spain

**Firouz Farman-Farmaian**

## **Artist Statement**

This *Abstract Organic* phase (2015-2018) belongs to a progression from a previous one, *the Architectonics* (2013-2015). I studied and reworked my approach to painting as my connection to the natural world progressively intensified. This allowed me to operate a transition from an architectonic based abstraction to an organic one. I first returned to paper studies, *The NatureScapes* (to be shown in Washington DC with Syra Arts Gallery Sept 2018) using pastel, aquarelle, gouache and crayon, researching new linearities inspired by movement and geology. I progressed back onto raw canvas introducing large Sennelier oil sticks and scouted Moroccan pigments and dyes. The effort has translated into a growing body of work including series such as *Strata*, *Organics*, *Oceanic Asphalts*, *Seasons of the Land*, *Botanics* or *the Chapel Series*.



### ***OCEANIC ASPHALTS II***

Year: 2016

Dimension: 55" x 39.37"

Medium: Pigments, Acrylic & Oil Stick on Raw Canvas

Price: \$4300



**Marco Gallotta** is an Italian-born, New York city-based artist. He received his associate's degree in fashion illustration and a bachelor degree in general illustration from the Fashion Institute of Technology. He grew up in Battipaglia, a town in the Campania region of southwestern Italy, before moving to New York city in 1998. His artistic craft consists mostly of paper-cutting techniques, drawing, painting, and printmaking.

**Marco Galotta**

### **Artist Statement**

Graduating from the Fashion Institute of Technology in NY and having the opportunity to study under the direction of well-known fashion illustrators like Jane Bixby-Weller and Bill Donovan have influenced the way I see my subject matters and how I approach my art.

I find inspiration in the urban landscape, the distinct artistic facets and the diverse population of New York City. My vast expertise in Mixed media techniques combines drawing, painting, printmaking and photography. My work is unique due to the combination of artisan craftsmanship and graphic sensibility. What intensifies and finishes the works are the sharp cuts and ingenious layered collages encouraging the viewer to look deeply and discover, for himself, what is there to be found.



*Leo (Di Caprio)*

Year: 2016

Dimension: 27"x19"

Medium: Cut-out Photographs, Acrylics

Price: \$4400

**Marco Galotta**



*Venus*  
Year: 2018  
Dimension: 22"x 22"  
Medium: Cut-out Photograph  
Price: \$3300



*Adanna*  
Year: 2018  
Dimension: 22"x 22"  
Medium: Cut-out Photograph  
Price: \$3200



*Eden III*  
Year: 2018  
Dimension: 22"x 22"  
Medium: Cut-out Photographs  
Price: \$3200



*Eden II*  
Year: 2018  
Dimension: 22"x 22"  
Medium: Cut-out Photographs, paper, Acrylics  
Price: \$3500



**Shirin Hosseinvand** is an Iranian American female artist with a bachelor degree in Art (Painting) and Fashion Design from prestigious “Parsons The New School for Design” in NYC.

With a resume that ranges from Art to Fashion Design, she sees creative projects a thinking process and an ability to transform objects and materials into extraordinary alternate worlds that manifest powerful visions of its creator.

Living and working in different parts of the world, Tehran, Paris, Toronto, New York and DC, her focus is mainly on giving an ethnic identity to the concept of globalization and mass production. She believes that globalization and industrialism had developed cultural interaction between nations, but it’s lacking the identity that any culture can offer to a product.

## Shirin Hosseinvand

### Artist Statement

With a bachelor degree in Art (Painting) and Fashion Design from prestigious “Parsons The New School for Design” in NYC and living, working in a diverse international community, I learned today, industries and fields of study merge and branch off into new realms, artists and designers work freely in a range of disciplines.

My focus is mainly on giving an ethnic identity to the concept of globalization and mass production. I believe that globalization and industrialism has developed cultural interaction between nations, but it's lacking the identity that any culture can offer to a product.

#### *Coca Cola:*

As my first example I used Coca cola, invented in 19th century after industrialism, it is sold in more than 200 countries in the same shape and color.

In my first series of *Coca Cola* collection, I painted Persian miniatures referring to drinking habits in Persia from “The Book of Kings”, one of the world's longest national epic poems from the Great Persia. The paintings in the book are regarded as a literary masterpiece and it is also important to the present followers of Zoroastrianism.

A year later, after visiting ancient palaces in Iran, I decided to incorporate mirrors into my work. The walls and ceilings of these structures are embellished with extraordinary cut-glass mosaic techniques mirror works. I designed geometric patterns around cylinder of coke cans with shapes of modern Western geometric abstraction, cutting mirrors, piece by piece, into multitude of different shapes. Each piece I created is unique and different and tells its own story. This is my journey, follow me through the pages as time goes by...

Shirin Hosseinvand



Untitled, Coca Cola Series  
Cylinder Volume :Height :14.5" Radius: 8.5"  
Medium: Hand Cut Mirror over plaster  
Year: 2017  
Price: \$1800



Untitled, Coca Cola Series  
Cylinder Volume :Height: 14.5" Radius: 8.5"  
Medium: Hand Cut Mirror over plaster  
Year: 2017  
Price: \$1800



Untitled, Coca Cola Series  
Cylinder Volume :Height :14.5" Radius :8.5"  
Medium: Hand Cut Mirror over plaster  
Year: 2017  
Price: \$1800



Untitled, Coca Cola Series  
Cylinder Volume :Height :14.5" Radius: 8.5"  
Medium: Hand Cut Mirror over plaster  
Year: 2017  
Price: \$1800



**Aida Izadpanah** lives and works in New York City, specializing in large-format mixed media and porcelain painting. She holds a Ph.D. in Environmental Psychology from the Graduate Center of the City University of New York and a master's degree in Urban Planning from Tehran University (Iran). She was a Teaching Assistant in mixed media at The Art Students League of New York (ASL) from 2012-14. Solo exhibitions include *Emancipation* (Stony Brook, New York, 2017) *Transcendence* (New York City, 2015) and *Revelation* (Los Angeles, 2013). Recent group shows include *The Poetics of Diaspora: Iranian Contemporary Art* (LA, 2017), *States of Being in Abstract* (NYC, 2016), *Art Brief II: Iranian Contemporary North America* (Santa Monica, 2016), ASL Grant Winners Exhibition (NYC, 2016), *In The Abstract* (Setauket, 2016), *the 73rd Annual Exhibition of Audubon Artists* (NYC, 2015), *Global Perspective* (Bridgehampton and Riverdale, 2015), *Affordable Art Fair* (NYC, 2014), and the *100th Annual Exhibition of the Allied Artists of America* (NYC, 2013). Awards include BEHNAM BAKHTIAR AWARD, "Future. Iran." Fondation Behnam Bakhtiar – *Shortlisted Finalist* 2017, Saint-Jean-Cap-Ferrat, Cote d'Azur, France; Artist in Residence at Stony Brook University's Undergraduate College in Arts, Culture, and Humanities (New York, 2017); Fantasy Fountain Fund painting fellowship in Paris, France (2014); cover story in *Lines from the League magazine* (2014); distinction and exhibition of *Revelation 26* by Chief Curator & Director of Collections of the National September 11 Memorial Museum (2013); and the Jeffery Berman Director's Award in Collage or Mixed Media from Audubon Artists (2012).

**Artist Statement**

I see my abstractions as texture-field paintings that are deeply associated with the passage of time. In my opinion, abstraction is the purest form of artistic creation. It powerfully affects viewers because its immediacy does not rely on mental processing of representations. I am very attracted to the layering of textures, so I incorporate a lot of mixed media in these pieces, including for example, sand, pebbles, and various binding mediums. My paintings engage in the movement of energies through color, texture, and space. They are characterized by restless practices of scraping and carving away at impressions of incompleteness, yet my work also aspires to a natural state of presence and acceptance. These might be thought of as responses to a primary essence of experience, as Persian poet Sohrab Sepehri describes it: "Words should be washed to become the wind itself, the rain itself." I like to describe my mixed media paintings as meditations on itselfness.

***Manifestation series*** is comprised of mixed media paintings that appears as if excavated from lost structures. These works are built up on wooden boards from acrylics, cement, spackle, sawdust, etc., and my hand-painted porcelain tiles (fired at over 1,400 Fahrenheit). I deliberately use these constructive materials to juxtapose with deconstructive phenomena such as erosion, corrosion, and aging in order to suggest that matter embodies energies, that these forces rise and recede as briefly as the anonymous tides, and yet that the present moment persists. Each of the Manifestation paintings is titled after an inspirational line from Sepehri's poems. The holistic effect is what matters most, emerging from the many layers of textures like something learned not by being taught but rather through lived experience of the passage of time.

**Aida Izadpanah**



*Manifestation 8- "Drops in Motion"*

Year: 2018

Dimension: 24"x 24"

Medium: Mixed Media

Price: \$3000



*Manifestation 9- "Snow on the Shoulders of Silence"*

Year: 2018

Dimension: 24"x 24"

Medium: Mixed Media

Price: \$3000



*Manifestation 7- "Towards that wordless expanses that keeps calling me"*

Year: 2018

Dimension: 36 x 36"

Medium: Mixed Media

Price: \$4500



**Maryam Javaheri** was born in Tehran and received her Fine Arts degree from Tehran University. After some advance study in Europe, she continued her fine arts education at New York University and the Art Students League in New York in the early 1960's. Independently, she has worked under the tutelage of such prominent American painters as Ad Reinhardt, Adolf Gottlieb, and Will Barnett. She has won several awards, and has had numerous single and group shows in the United States and Iran. She has also participated in a few international exhibitions. Her works include painting, collage, and sculpture-both freestanding and wall hung. The style is non-objective, using strong, simple colors and forms to create the composition. Her work has been reviewed by renowned art historians and journalists.

## Maryam Javaheri

### Artist Statement

I am a painter.

My work consists of paintings and collages, and each year I complete a varying number of each.

The paintings are acrylic on canvas or board, applied by hand with deliberation in the traditional manner by brush, palette knife and other implements. The colors are often rich and intense; the forms abstract, non-objective. The style finds its origins in the Abstract Expressionist movement of the late 1960's, which my early work readily betrays – but I have absorbed a myriad of influences and observations over the years that have been synthesized into my work to form my present style.

The collages combine paper, wood, plastic, glass and metal collected from everyday life, and combined into compositions that are simple and direct.

As an artist I have difficulty expressing the virtues of my own work, so perhaps you will let me quote the words that one art historian and critic has written about my work:

*Far from being physically intimidating, Javaheri's art engages, enraptures, ennobles. A luminous color, a quivering brushmark, a puddle of paint gets your attention. You become intrigued. You stop and pause. As you look further, you realize the picture is providing you with pleasure. In the best possible situations, you notice your perceptions change. All of this, it is important to remember, is being accomplished in a world predicated on imagination and intuition.*

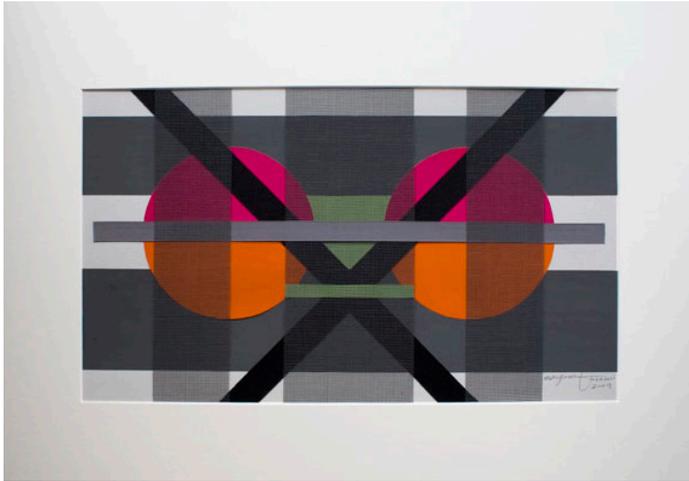
*Javaheri relies on elements such as color, composition and texture the way a writer forms text from nouns, verbs, adjectives, and adverbs. Her art, however, is neither representational nor concerned with the deconstruction of "language". It avoids being trendy and cutting edge, instead appealing to more universal concepts. Javaheri is an unabashed abstractionist who transmutes the ineffable and the ephemeral into something more lasting. Her paintings convey a variety of moods, emotions, feelings. Thus, they activate a host of associations.*

*Colors are intense and bold and combined in unlikely ways. "I come," Javaheri has noted, "from a country of sun and bright color". And her palette sets the tone of her work. It is not descriptive, but is intended to be evocative. Consider, for example, her use of blue. It tends to be atmospheric without referring to sky or sea. ... "I never describe my paintings to anyone", Javaheri said not too long ago. "You have to get your own idea. ...*

*Composition, once one of the fundamentals of all art, plays a vital role in Javaheri's work. For one, it provides structure. It endows these abstractions with credibility, and is instrumental in freezing the moment. Then too, just as critically as color, it underscores the overall tone. Your response to these paintings depends on how forms are bunched together or spread apart. ...*

*Texture, another property of art which is not as commonly encountered as it once was, also plays an important role in Javaheri's art. ... Texture sets up dynamic rhythms; and each brushmark fashions a unique personality for its particular color and shape. Variety and paint application become synonymous.*

Maryam Javaheri



09-008  
Year: 2009  
Dimension: 10" x 17.5"  
Medium: Collage  
Price: \$4800



13-010  
Year: 2013  
Dimension: 10.5" x 8"  
Medium: Collage (Color Paper)  
Price: \$3000



16-012  
Year: 2012  
Dimension: 9.625" x 9"  
Medium: Collage (Mixed Media)  
Price: \$4000



15-009  
Year: 2015  
Dimension: 14" x 9"  
Medium: Collage (Mixed media)  
Price: \$4000



**Farsad Labbauf** (born October 28, 1965) is an Iranian artist living and working in the New York area. Best known for his linear figurative paintings, he immigrated to US at thirteen. After enrolling in Rhode Island School of Design in 1982, Labbauf received his Bachelor of Fine Arts, followed by a second degree in Industrial Design. His linear figurative paintings are inspired in part by studies in Quantum physics and a reverence for such ideas as Unity and Monism. The origins of Labbauf's work lie in Figurative Expressionism, a style he practiced for more than two decades, leading to the creation of his linear figurative painting style. His paintings have been featured in more than sixty group shows across the globe, including Saatchi Gallery in London and Ex Aurum Museum in Pescara, Italy, in addition to solo exhibitions in New York, Boston, Amsterdam, Tehran and Esfahan Museum of Contemporary Art. Labbauf's work can be found in numerous public and private collections including The Salsali Museum, Dubai, Saatchi Gallery in London, Carsten de Boer Art Collection, Amsterdam and Museum of Contemporary Art in Esfahan.

**Artist Statement:**

Over the past decade, the focus of my work has been directed towards expressing ideas of singularity through the use of various contents. Original inspirations for these ideas were found in studies of Rumi 's poetry, Quantum physics and Monistic belief systems. This process started out as a series of sewings in early 2000s by examining relationships among different content.

During an initial trip back to my native country of Iran, after years of absence, I started to connect and gradually sew images left behind (school books, childhood drawings, etc.) to recent materials I had brought back during the trip (airline brochures, travel magazines, etc.) Assembled on a field of black, different contents were sewn together in a raw attempt to connect past with the present, trespassing time and cultural boundaries. With each consecutive trip, the series grew in volume, content and gradually process. Upon returning to U.S., I continued this work by sewing narratives of disembodied identities, leading way to a more formalized process. Once again, examining relationships and exploring various methods of assembly, I embarked on a different journey. The *Odyssey* (2003) was a window into abstraction, a journey of random selection, produced from accumulated content during a trip to California. A raw exercise, examining connections on the surface of what could be found during the trip (road maps, tree barks, hotel stationery, etc.,) connected together by a stapler. The assembly process was inspired by hotel chains, fast food icons and shopping malls, reflecting the stolen identity of a landscape dictated by Herculean corporations. These explorations were continued and gradually formalized by reduction of content into singular subjects which were photographed in segments and later sewn together; an elemental deconstruction favoring process over representation. Subjects in the latter series ranged from individual portraits to replicas of Greek statures from Capitoline Museum in Rome.

Alternatively, I sought to apply ideas of subject-object unity onto the painting process; a vehicle mostly used for my Figurative Expressionist works in the past years. During the first applications, intersecting lines were used to connect different geographies of the canvas, depicting a singular scene. *The War* series (2003) focuses on a battlefield, the war torn landscape of Iraq. Man, machine and nature merge to depict a singular moment in time in this transient landscape. The seeming separation of the soldier from his captive, foreground from the background and man from his weapon is at once rejected by a see-through world with underlying geographies. Reducing the volume of lines, gradually led to reduction of content in the following series of works on canvas and paper: *Soldier Head Studies* (2003-4). Exposing the background through the lines, proposed a new merge between the visual fields, weaving each subject to their background. This application of lines onto an empty field was further refined to create labyrinthine portraits of different subjects through the past decade.

Through this time, I also examined overlapping seemingly unrelated content onto the same surface, creating a labyrinth of lines and conjuring new relationships. *Mrs. Heinz* (2003) is a hybrid image of a Japanese geisha and a Ketchup bottle, weaving contemporary flavor to an allegory for taste and traditional customs of pleasure. *Rabbit-Face* (2003) was a cross between a man's head and a rabbit, referencing a merge between the intellect and the beast inside. These works were followed by *Tulips-Teeth* series (2007) and *The Golden Rule* (2012) which continued to explore a melange of content, examining connections among iconic figures and themes such as nature, beauty and decay. To express and manifest ideas of singularity, different mediums and a variety of contents are continually explored. In recent works such as, *Oh, Sweet Bitter World* (2016) I continue to introduce and integrate subjects from contemporary culture, often including portraits and weaving intricate and open narratives in my linear figurative style.

**Farsad Labbauf**



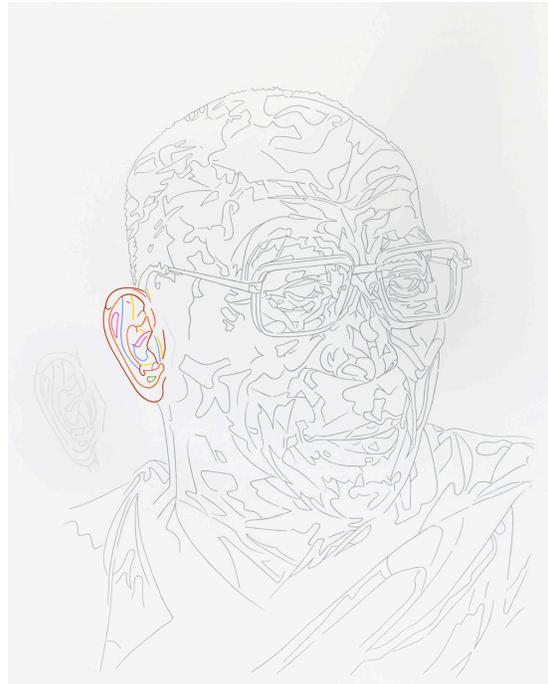
*Oh, Sweet Bitter World*

Year: 2016

Dimension: 24"x18"

Medium: Oil on Panel

Price: \$4500



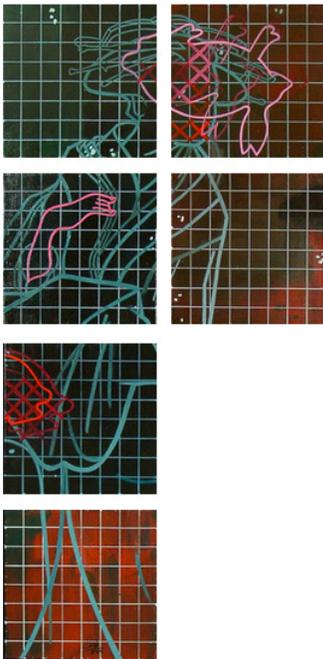
*Pause*

Year: 2012

Dimension: 54"x 42"

Medium: Enamel and acrylic on canvas

Price: \$5500



*Untitled Woman - II*

Year: 2001

Dimension: Six panels: 16 x 16 inches / Each panel

Medium: Oil on Canvas

Price: \$7000



**Dana Nehdaran** was born in the Iranian neighborhood of Chaharbagh on the anniversary of his maternal grandfather's death in 1982. He took his given name, Rahmatollah, from his grandfather who was an art, antique and rare gem merchant; However, he has always been known by his Persian name, Dana, meaning wise. His grandparents' home held a marvelous collection of painting and antiques, and his mother and father were art aficionados, traveling the world to view noted institutional and residential collections. As a child, Dana took great wonder and inspiration from his family's passion for art and became motivated to study painting after discovering an uncle's discarded box of art supplies at his grandmother's house. His mother recognized his passion and talent, nurtured by sharing images from her world travels, and enrolled Dana in private art classes with Hassanpour, a well-known artist who taught Dana fundamentals of art that would eventually lead him to study painting at the Sooreh Art University in Shiraz. The most recent series of Esther's Children was shown in Tehran, Dubai and Los Angeles. Of the more than eight series that Dana has created, all have a focus on the tension between past and present.

Dana has been a member of the Iranian Painter Association since 2007.

## Dana Nehdaran

### Artist Statement

Dana Nehdaran is interested in the process of painting and how it mirrors the historical flows. In the past, he has addressed this directly through his choices of subject matter - historical photography that is the visual core of his series, *Easter's children*. It is during the work on this set of painting that he discovered a more subtle and material history of iron. Oxidation allowed him to create images that fade into the canvas: unstable surfaces that betray a deeply personal relationship to the image of the past. The current series takes his material exploration one step further.

Upon his arrival in New York, Dana was surrounded with old iron rebar, beams, storm-water covers and other ironwork that is the backbone of the city. It is the ordinary visual language, full of rust and beautiful imperfections. It is the most direct manifestation of the history of the city, the structure and the process that can be accessed by mindful observation of the everyday observation. Titled *Fe 26* (the chemical symbol and atomic number of iron) this new body of work is created in a dialog with his new surroundings. This time, references to photography are gone and what we are left with is documentation of the meticulously controlled process of oxidation. The basic element shows both the history of the creation of the painting and references its larger geographical context.

Dana Nehdaran



*Persian Tile, Fe26 Series*

Year: 2017

Dimension: 27" x 60" -Triptych each 27" x 20"

Medium: Iron powder, copper leaf, Acrylic, pencil, on Linen

Price: \$11000



*Persian Tile, Fe26 Series*

Year: 2018

Dimension: 27" x 20"

Medium: Iron powder, copper leaf, Acrylic, on Linen

Price: \$6000



**Dariush Nehdaran** born in Isfahan /Iran in 1984 is a contemporary visual artist who fearlessly defies the rules in order to bring multiple and complex meanings to his work. Through rhythmic juxtaposed images containing a variety of perspectives, he constructs a world between dream and reality and plays with clarity and depth to suggest an alternative way of seeing things. Throughout his childhood, Dariush suffered from poor eyesight, but chose not to wear glasses to avoid the stigma of getting bullied. During that time, he experienced and viewed the world in a blurry and ambiguous way. When he became a teenager, the use of his grandfather's camera enabled him to see the world clearly for the first time in his life. The fact that he saw the world blurry through his own eyes and clear through the lens of the camera and the printed images has driven him to explore the subject of amphibology as the main topic in his work. By doing so, he has created a unique style that demands his viewers' attention and focus as part of the resolution in his work.

Nehdaran currently lives in San Francisco but has expanded his art internationally. His photographs and video works are available both in public and private collections worldwide including the Armando Reverón Contemporary Art Museum in Caracas-Venezuela 2018, the Los Angeles County Museum of Art (LACMA) in the US 2016, and the Salsali Private Museum in Dubai-UAE 2012.

Dariush is the recipient of multiple awards including the Nikon International Photo Contest in Japan 2015, the Hamghadam Photo Festival in France 2010, and the 7th Image of the Year Festival in Tehran 2010.

**Dariussh Nehdaran**

**Artist statement**

In nature, trees see their reflection in clear streams, rivers, and marshlands while in cities their reflection dances in the flowing traffic. These Urban rivers, with their coiled movements and rumbling noises, reflect distorted images of an old friend, and stand still in time to mark these precious moments in eternity.



*The Ticket, Urban Series*

Year: 2007

Material: Digital Photography / gelatin silver print

Size: 18" x 12" the photo without frame, 25" x 19" with frame

Price: \$1300 First edition of five



**Sepideh Salehi** is a multidisciplinary artist born in Tehran. She left Iran to attend Accademia di belle Arti in Florence Italy where she received her MFA in Visual Art and Multimedia. She works in various mediums utilizes different processes ranging from painting drawing to printmaking video art and painting in motion. Some of the venues Salehi has shown her work include, ART BRIEF III: THE (UN)DRAPED WOMAN CA, Contemporary Art Biennale Iran, STRAPPA Rogue Space Chelsea NY, Craft and Folk Art Museum LA, the cutlog Art Fair NY, Kentler International Drawing Space Brooklyn, Tribeca Video Art NY, Centre for Contemporary Art Luigi Pecci, Virgiliano Museum and International Bologna Art Fair Italy.

She currently lives and works in Brooklyn New York.

## Artist Statement

I work primarily on paper, which often combines collage, drawing, painting, print and writing. The process of the making, by hand, is an integral component of the work. Although my visual vocabulary was originally formed by my Iranian female identity, I now see my work moving beyond the confines of my culture. Through the image of “the veil”, I adopted an iconography leading me to work in layers. The concept of covering up, hiding and privacy are all of interest to me. Utilizing writing and words as a form of drawing is one way I find my imagery. These drawings emerge from a union between the immediacy of line and the direct and literal communicative properties of writing. Separation from home and family, longing and the use of traditional letter writing are all addressed in my works.

I have also used the traditional Muslim prayer stone as a starting point. I borrow the etched images on the prayer stones to create patterns through rubbing and printing. The repeated images of the stones create a rhythm leading me in the end, to an imagery revealing layers upon layers. They form a pattern, or echo words that become evident through this deliberate meditative work process.



*Mohr Portrait 01*

Dimension: 48”x 36”

Medium: Photo Mounted on wood

Year: 2017

Price: \$6000



*Mohr Portrait 02*

Dimension: 48”x 36”

Medium: Photo Mounted on wood

Year: 2017

Price: \$6000



Born in Ramsar/Iran in 1978, **Mir Mola Soraya** received his degrees in traditional Iranian Art, Carpet weaving and handicraft at Soureh University, Azad University and Miras University between 1999 and 2009. In the past 14 years, Mola Soraya has exhibited widely in solo and group exhibitions in Iran, the Middle East and the US.

He has collaborated as a senior carpet designer with the most prestigious carpet companies all over Iran in addition to designing his own most unique contemporary hand woven carpets made by master weavers in Iranian provinces famous for the craft. Mir Mola works with international designers all over the world including the famous India Mahdavi in Paris. Mir Mola works and lives in Tehran with his wife Laleh Soraya who is a great ceramic designer.

## Mir Mola Soraya

### Artist Statement

Mir Mola Soraya is the father of Contemporary carpet in Iran. He uses traditional techniques of carpet weaving but with innovative, modern and unique designs to create a contemporary product for today's Carpet collector. He has therefore combined tradition and modernity to keep the carpet industry in Iran current and exciting for the twenty first century.

Mir Mola's inspirations come from Iran, from calligraphy and poetry from Sufism and spirituality, from Persian architecture and design. He has incredible sense of color and composition and uses the best natural wool from the highlands of Iran and only organic colors. Employing the best carpet weavers and masters from around the country has enabled him to create the best quality product while keeping the tradition of carpet weaving which goes back hundreds of years in Iran alive and integrated in the twenty first century design.



*The Foot Tree*

Year: 2017

Dimension: 72"x 51"

Medium: Ivory / Gray Wool

Price: \$4000



*Red Louchak*

Year: 2017

Dimension: 62" x 45"

Medium: Wool

Price: \$2500



**Farnaz Zabetian** was born and raised in Tehran, Iran. She started painting when she was 10 years old. Zabetian received her BFA from Azad Art and Architecture University, Tehran, Iran in 1998. For 10 years before coming to United States, Zabetian taught art history, illustration, painting at several art Universities in Tehran, Iran. Her work was always well received and written about in art magazine and publications.

Zabetian has had 12 solo shows and 9 group ones. She exhibited in Sondouzi Art Museum in 2008 and her work was chosen to be displayed in Saad Abad Museum in 2009. Recently, in 2015 she had a solo show at Live Warms Gallery in San Francisco.

Zabetian was accepted to the Society of Iranian painters (STP) and received her MFA from Azad Art and Architecture University in 2001 in Tehran, Iran.

## Farnaz Zabetian

### Artist Statement:

Most of Farnaz Zabetian's work centers around her multi-faceted cultural background. Her work is ingrained with evident sociopolitical trends. She portrays her presence with struggles of middle eastern women, specially Iranian women.

Zabetian provides the audience with the opportunity to stand in front of her paintings and soulsearch. It is Zabetian's attention and admission to social issues that distinguishes her work. For instance, some of her work insinuates sensitive topics such as gender inequality and the impact of tradition on daily encounters. In her canvas of work one can grasp the reflection of faces, emotions, and feeling of everyday people that are impacted by attributes of a male chauvinist society. Zabetian stresses "we live in a time where we've become indifferent to all that happen to us. This indifference worries me, and by indifference I'm referring to those who are not the ones making the choices." Some women appear lifeless in her work. They are portrayed in contrived and dimmed spaces. These soundless women have lost track of time and are wandering around as if they don't know what has happened to them.

Farnaz Zabetian's paintings portray manifestation of her mindset that pays attention to the events of daily life. She represents visual storytelling about maltreated women. These are amongst the main reasons as to why her exhibitions were halted, and she was forced to immigrate in order to be able to work. Migration is the new step in Zabetian's journey and her professional work, an experience that complements her previous learnings and something that will certainly influence her future work.



*Memory's Fog*  
Year: 2016  
Dimension: 68"x 48"  
Medium: Oil on Canvas  
Price: \$7000



*Melancholia*  
Year: 2017  
Dimension: 68"x 48"  
Medium: Oil on Canvas  
Price: \$7000